

**Summary** (20% of final.) Another 500 word summary plus a 1200 word interpretive essay. You can work from a provided bibliography and filmography. OR you can find your own film/article in conjunction with the prof. You will summarize an article that depends on analysis of one film (such as the editors of *Cahiers du cinéma* on **Young Mr. Lincoln**) and view the film. The important part of the project is your own analysis and evaluation of the essay, based on your knowledge of the film.

**ONE.** Here are two contrasting feminist pieces on *Gentlemen Prefer Blondes*.

Arbutnot, L. and G. Seneca Pre-text and Subtext in *Gentlemen Prefer Blondes*. Issues in Feminist Film criticism. P. Erens.

Turim, M. Gentlemen Consume Blondes. Movies &Methods 2. B. Nichols.

**TWO.** One of the foundational pieces of the new film theory was this analysis of a John Ford film. A number of other critics wrote on the same film, as had Eisenstein, many years before. I'll dig up the other references, if you are interested.

*Cahiers du cinéma*, T. e. (1976). John Ford's *Young Mr. Lincoln*. Movies and Methods [vol. I]. B. Nichols. Berkeley, U of CA Press: 493-529.

**THREE.** Hitchcock's **Rebecca** became a film frequently analyzed by feminist film critics. Lauren Rabinovitz produced a CD Rom with excerpts from the film which allows you to compare and contrast the different questions raised by different feminist critics. I'll loan you the CD-Rom (but give me advance warning so I can track it down)

**FOUR.** *Personal Best* was a film about athletes with a lesbian theme. Several critics took it on: Williams criticized it, Straayer and Ellsworth pointed out that the lesbian community read the film differently.

Williams, L. *Personal Best: Women in Love*. Films for Women. C. Brunsdon. London, British Film Institute. (originally in JUMP CUT)

Straayer, C. (1984). "*Personal Best: Lesbian/feminist Audience*." Jump Cut(29).

Ellsworth, E. Feminist Spectators and *Personal Best*. Issues in Feminist Film Criticism. P. Erens.

**FIVE.** Henderson argued that Godard's WEEKEND marked a sharp departure from the Hollywood Narrative form, and was thus quite radically political.

Henderson, B. (1976). Toward a Non-Bourgeois Camera Style. Movies and Methods [vol. 1]. B. Nichols. Berkeley, U of CA Press: 422-438.

Henderson, B. (1972). "'Weekend' and History." Socialist Revolution 2(6 (no. 12)): 57-92.

**SIX.** Two contrasting views of a classic H'wood melodrama:

Kaplan, E. A. The Case of the Missing Mother: Maternal Issues in Vidor's *Stella Dallas*. Issues in Feminist Film Criticism. P. Erens. Bloomington, Indiana University Press.

Williams, L. "Something Else Besides a Mother": *Stella Dallas* and the Maternal Melodrama. Issues in Feminist Film Criticism. P. Erens.

**SEVEN.** Two complementary views of Pee Wee Herman. Although the TV shows are probably not available, the films such as *Pee Wee's Big Adventure*, are.

Penley, C. The Cabinet of Dr. Pee-Wee: Consumerism and Sexual Terror. The Future of An Illusion: Film, Feminism, and Psychoanalysis. C. Penley.

Doty, A. (1993). The Sissy Boy, the Fat Ladies, and the Dykes; Queerness and/as Gender in Pee-wee's World. Making Things Perfectly Queer: Interpreting Mass Culture. Doty. Minneapolis, U of MN Press.

**EIGHT.** Jacqueline Bobo spun out this original article into her book, Black Women as Cultural Readers. The book was reviewed in *Screen* (U.K.) with a very rigorous critique of her methods and assumptions.

Bobo, J. (1988). "*The Color Purple*: Black Women's Responses." Jump Cut(no. 33): 43-51.

**NINE.** The founding figure of the American avant garde film: View her films (they're all over at the library, on one videotape) and see what she says about film (in general): RTF ABD Michael Booth is writing his dissertation on Deren and can provide more references.

Deren, M. Cinematography: The Creative Use of Reality. FT&C. G. Mast.

Deren, M. (1972). An Anagram of Ideas on Art, Form and Film [1946]. The Literature of Cinema. G. Amberg. NY, Arno Press: no p. nos. in book; essay is 52 pp.

**TEN.** Fred Jameson, the best known US Marxist literary critic, has also written some key essays on film. Here's one:

Jameson, F. Class and Allegory in Contemporary Mass Culture: *Dog Day Afternoon* as a Political Film. M&M2. B. Nichols.

Or you could work on an other of his essays such as *The Shining*, etc. in *Signatures of the Visible*, or conspiracy thrillers in *The Geopolitical Aesthetic*.

**ELEVEN.** One of the best recent reclamations of horror film analysis.

Creed, B. (1990). "Phallic Panic: male hysteria and *Dead Ringers*." Screen (UK) 13(2): 125-146.

**TWELVE:** Prof. Citron's film provoked a variety of responses.

Williams, L. and B. R. Rich The Right of Re-Vision: Michelle Citron's *Daughter Rite*. M&M 2. B. Nichols.

Feuer, J. *Daughter Rite: Living with Our Pain and Love*. Films for Women. C. Brunsdon. London, British Film Institute.

**THIRTEEN:** Godard

Wollen, Peter. "Godard and Counter-Cinema: *Vent d'est*." various. Wollen Reading and Writing also in Rosen, etc.

**FOURTEEN:** Gilda

Doane, M. A. *Gilda: Epistemology as Striptease. Femmes Fatales: Feminism, Film Theory, Psychoanalysis*. Doane. New York, Routledge.

Mary Ann Doane has written interesting essays on a number of films--this is one of her best known, on the Rita Hayworth film noir.

**FIFTEEN:**

Eckert, C. The Anatomy of a Proletarian Film: Warner's *Marked Woman*. M&M2. B. Nichols. A classic structural analysis of class in a 30's film.

**SIXTEEN**

Kleinhans, Chuck. "Contemporary Working Class Film Heroes: *Evel Knievel* and *The Last American Hero*." Jump Cut no. 2.(July-Aug) (1974): 11-14. Reprinted in Steven, *Jump Cut*.

"Class In Action," *The Hidden Foundation: Cinema and the Question of Class*, ed. David James and Rick Berg, (Minneapolis: U of Minnesota Press, 1996) 240-263.

**SEVENTEEN**

Lesage, J. *S/Z and Rules of the Game*. M&M2. B. Nichols. A provocative analysis of the famous Renoir film using Barthes model analysis in S/Z of a Balzac short story.

## **EIGHTEEN**

Marchetti, G. (1993). Conclusion: The Postmodern Spectacle of Race and Romance in *Year of the Dragon*. Romance and the "Yellow Peril": Race, Sex, and Discursive Strategies in Hollywood Fiction. Marchetti. Berkeley, U of CA Press. Any of the other chapters would also be good--a series of analyses of how H'wood represents Asians.

## **NINETEEN**

Fregosa, R. L. (1993). Humor as Subversive De-construction: *Born in East L.A.* (1987). The Bronze Screen: Chicana and Chicano Film Culture. Fregosa. Minneapolis, U of MN Press. The Cheech Marin comedy of Mexican/American border life.

## **TWENTY**

Mercer, K. Monster Metaphors: Notes on Michael Jackson's *Thriller*. Welcome to the Jungle: New Positions in Black Cultural Studies. Mercer. NY, Routledge. The music video.

## **TWENTY ONE**

Mulvey, L. Afterthoughts on "Visual Pleasure and Narrative Cinema" inspired by King Vidor's *Duel in the Sun* (1946). Visual and Other Pleasures. Mulvey. Bloomington, Indiana University Press.

## **TWENTY TWO: Sirk**

Mulvey, L. Notes on Sirk and Melodrama. Visual and other Pleasures. Mulvey. Bloomington, Indiana U Press.

Klinger, Barbara. Melodrama and Meaning: History, Culture, and the Films of Douglas Sirk. Bloomington: Indiana University Press, 1994.

## **TWENTY THREE**

Rowe, Kathleen. Roseanne: Unruly Woman as Domestic Goddess. In Brunsdon et al, Feminist Television Criticism: A Reader NY: Oxford UP.

## **TWENTY FOUR**

Bellour, Raymond. The Analysis of Film. Bloomington: Indiana University Press, 2000. Bellour produced a number of central theoretical essays based on close analyses of films (eg, North By Northwest)

## **Some books with key essays:**

Bellour, Raymond. The Analysis of Film. Bloomington: Indiana University Press, 2000. Bellour produced a number of central theoretical essays based on close analyses of films (eg, North By Northwest)

Bordwell, David. Planet Hong Kong: Popular Cinema and the Art of Entertainment. Cambridge MA: Harvard UP, 2000. A series of close analyses.

Browne, Nick, and Vivian Sobchack Paul G. Pickowicz, Esther Yau, ed. New Chinese Cinemas: Forms, Identities, Politics. Cambridge UK: Cambridge UP, 1994.

Lu, Sheldon Hsiao-peng, ed. Transnational Chinese Cinemas: Identity, Nationhood, Gender. Honolulu: U of Hawai'i Press, 1997.

Martin, Michael T., ed. Cinemas of the Black Diaspora. Detroit: Wayne State UP, 1997.

Martin, Michael T., ed. New Latin American Cinema. Detroit: Wayne State UP, 1997. Two volumes

#### **Some additional resources:**

A foundational essay of the new film theory. There's a very interesting re-evaluation by Barbara Klinger that could be read with this piece.

Comolli, J.-L. and J. Narboni (1990 [1969]). "Cinema/Ideology/Criticism". Cahiers du Cinéma: 1969-1972: The Politics of Representation. N. Browne. Cambridge MA, Harvard University Press. 3: 58-67.

Alea, Tomás Gutierrez. The Viewer's Dialectic. Trans. Julia Lesage. Havana: Casa de las Americas, 1989. The great Cuban director's perspective on film theory developments.

Gabriel, Teshome. Third Cinema in the Third World. Ann Arbor: UMI Research Press, NU library copy? lost?

Garcia Espinosa, Julio. "For An Imperfect Cinema." Jump Cut no. 20 (1979): 24-26. a foundational essay on Third World film.

Marchetti, Gina. "Action Adventure as Ideology." Cultural Politics in Contemporary America. Ed. Ian Angus and and Sut Jhally. New York: Routledge, 1989. 182-197, 371-373.

Marks, Laura U. The Skin of the Film: Intercultural Cinema, Embodiment, and the Senses. Durham NC: Duke UP, 2000. A very provocative analysis of a wide range of contemporary work.

**REALISM** Two fundamental essays on the theory of realism.

MacCabe, C. (1974). "Realism and the Cinema: Notes on some Brechtian Theses." Screen 15(2 (Summer 74)).

MacCabe, C. (1976). "Principles of Realism and Pleasure." Screen 17(3 (Autumn 76)).

### **Public Intellectual TV Criticism**

Rapping is a good example of a critic who is alert to new theory developments while writing in a more "public intellectual" direction. Bell Hooks would be a similar case, dealing largely with African American themes.

Rapping, Elayne. The Looking Glass World of Nonfiction TV. Boston: South End Press, 1987.

Rapping, Elayne. The Movie of the Week: Private Stories/Public Events. Minneapolis: University of Minnesota Press, 1992

Rapping, Elayne. Media-tions: Forays into the Culture and Gender Wars. Boston: South End Press, 1994.

Rapping, Law and Justice As Seen on TV (NY: NYU Press, 2003)